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**JOHN ANTES, 'AMERICAN DILETTANTE'**

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## JOHN ANTES, “AMERICAN DILETTANTE”

By DONALD M. McCORKLE

THE famous English music publisher John Bland caused himself to be made an accomplice in the perpetration of a unique mystery in the annals of early American music. Bland did so, unconsciously perhaps, when he brought out an edition of three string trios by one “Giovanni A-T-S, *Dilettante [sic] Americano*.” In an atrocious Italian mixed with a bit of English, the full title of the *opus* read:

*Tre Trii, per due Violini and Violoncello, Obligato. Dedicati a Sua Excellenza il Sig<sup>re</sup> G. J. de Heidenstam, Ambassatore de Sa Maj il Ri de Suede a Constantinopel, Composti a Grand Cairo dal Sig<sup>re</sup> Giovanni A-T-S. Dilettante Americano. Op. 3.*

Just exactly who could be an Italian possessing such a cryptic surname and calling himself an “American dilettante?” And, as if this were not enough, to be composing music in Egypt and dedicating it to a Swedish ambassador in Constantinople? Clearly, this was a tantalizing riddle; it remained unsolved until 1941.

In that year a copy of the curious edition was advertised by Otto Haas in London. Quite obviously neither Haas nor the American buyer — the Sibley Musical Library of the Eastman School of Music — knew the identity of the mysterious composer. Fortunately, the Haas catalogue also reached the desk of the Chief of the Music Division of the New York Public Library, Carleton Sprague Smith. It was Dr. Smith who was the first to suspect that “Giovanni A-T-S” was in reality none other than the first American missionary in Egypt, John Antes.

But the identification of the composer did not completely solve the mystery of the music. When the trios reached Rochester they were found to be lacking the entire first violin part. A search was immediately begun to locate a copy of the missing part. This search was unsuccessful

until Roger P. Phelps, who in 1949 was pursuing a study of early American chamber music, found a second and more complete set quietly resting precisely where it should have been: in the Moravian Church Archives at Winston-Salem, North Carolina. There it had been kept since the mid-19th century, when the library of the Salem *Collegium musicum*<sup>1</sup> was placed in storage. Recent inquiries have failed to locate another copy of the trios in any of the major libraries in America. The British Museum has no knowledge of them either.

All of this mystery is further intensified by the fact that the trios of John Antes may well prove to be the earliest chamber music written by a native-born American. Before discussing these and other Antes works in more detail, let us first consider the life of the composer.

The biography of the "American dilettante" is as interesting as his music, and in many ways as mysterious. The fullest account of his career is the autobiographical *Lebenslauf* which was published in the *Nachrichten aus der Brüder-Gemeine (Zweites Heft)* of 1845.<sup>2</sup> The importance of the man is undoubtedly reflected by the issuance of several abridged versions of his *Lebenslauf* in German and English publications in 1811, 1830, 1840, and 1869.<sup>3</sup> None of these, however, includes any mention of his work in music, an omission that will be explained in the course of this paper.

Nevertheless, Antes became the first composer of the American Moravian Brethren to be included in a musical dictionary — but as an English mechanic and writer on music! To Fétis belongs the credit for "discovering" Antes. In the *Biographie Universelle des Musiciens* Fétis wrote:

Antès, Jean, English mechanic, lived in London towards the end of the 18th century. In 1801, he constructed a mechanical music stand for a quartet, which, by means of pressure from a pedal, turned the pages of the music. Some inven-

<sup>1</sup> For further information on the Salem *Collegium musicum*, see D. M. McCorkle, *The Collegium musicum in Salem: Its Music, Musicians, and Importance*, in the *North Carolina Historical Review*, October 1956; the general subject of the Moravian *Collegia musica* in America is treated in the author's *The Moravian Contribution to American Music*, in *Notes*, Sept. 1956.

<sup>2</sup> "Lebenslauf des Bruders John Antes . . ."

<sup>3</sup> E.g., *Extract of the Narrative of the Life of our Late Dear and Venerable Brother John Antes, Written by Himself*, in *Periodical Accounts Relating to the Missions of the Church of the United Brethren Established Among the Heathen*, Vol. 5, London, 1811.

tions of the same type, but differing in the mechanism, have been devised since then.<sup>4</sup>

A somewhat different aspect of Antes's work, though still of a mechanical nature, was described by Eitner in his *Quellen-Lexikon*. Some of this information was evidently unknown to Fétis:

Antes, John, an English music essayist and inventor of a music page-turner around 1801, who published an article on improving the pianoforte hammer, the violin and the violin bow in the Leipzig [*Allgemeine Musikalische*] *Zeitung* (Vol. VIII, 657).<sup>5</sup>

But these citations move us ahead of our biography. Concerning the early years of Antes's life little has been published; for this reason it has been necessary to have recourse to assorted reference works and manuscript documents in the Moravian Archives at Bethlehem, Pennsylvania; Winston-Salem; and Bristol, England,<sup>6</sup> to piece together biographical material.

John Antes (baptized Johann) was born in Frederick, Montgomery County, Pennsylvania, on March 24, 1740. (The surname "Antes" is a Greek translation of "von Blume," the correct name of the family until it was changed by an ancestor in order to avoid persecution during the Thirty Years' War.)<sup>7</sup> John's father, Heinrich, a member of the German Reformed Church, was in large measure responsible for the establishment of the Moravians (*Unitas Fratrum*) in colonial Pennsylvania.

Antes's early education — including music — was acquired in a boys' school conducted in his own home. The teacher, who was also a capable musician, was Johann Christoph Pyrlaeus. In 1752 Antes entered the boys' school at Bethlehem, where he gained a classical education in the Moravian tradition. (This tradition was noted throughout the Colonies for its remarkably high standards.)<sup>8</sup> In the same year that John entered the Bethlehem school, his father journeyed with a group of Moravians to choose a site for a settlement in North Carolina. The site they chose developed into the town of Salem and the outlying villages of Bethabara, Bethania, Friedberg, Friedland, and Hope.

In 1764 John Antes was called for service at Herrnhut, Saxony,

<sup>4</sup> Vol. I, p. 117.

<sup>5</sup> Vol. I, p. 165.

<sup>6</sup> I am greatly indebted to Miss Frances M. Blandford of Bristol, for locating and supplying most of the information given here concerning Antes in England.

<sup>7</sup> *Dictionary of American Biography*, Vol. I, 1928, p. 312.

<sup>8</sup> Mabel Haller, *Early Moravian Education in Pennsylvania*, Bethlehem, 1953.

the international center of the Moravians. After a year there, he was transferred to Neuwied to undergo a four-year apprenticeship in watch-making. His talent for precision craftsmanship had been evident even before he left America. The earliest known manifestation of this talent was displayed in the trio of stringed instruments that he reputedly made for the Pennsylvania Moravians at Christianspring (near Nazareth).<sup>9</sup> Of these three instruments, only one is extant. It is the violin, inscribed "Johann Antes in Bethlehem 1759," which is preserved in the museum of the Moravian Historical Society at Nazareth, Pennsylvania. The viola and 'cello have apparently long since disappeared. Rufus Grider, writing in 1870, said the 'cello was in the Central Moravian Church at Bethlehem. This instrument, he informed us, was marked "Johann Antes, me ficit in Bethlehem, 1764,"<sup>10</sup> — the year of Antes's departure for Europe. The violin that survives is, regardless of quality, certainly one of the earliest specimens of violin-making in America.<sup>11</sup>

Antes was ordained into the Moravian ministry in January of 1769. On the same day he embarked from London for Cairo to begin a twelve-year service as a missionary in Egypt. From the time of his arrival on February 10, 1770, to his departure in 1781, Antes endured a series of ordeals not at all unlike the extraordinary plots concocted by adventure-story writers.

It was his misfortune to enter Egypt during an era of intense political stress. He was a neutral among factions having no respect for neutrality. Certainly the most horrifying episode in his life was his capture by the henchmen of Osman Bey on the night of November 15, 1779. When Antes was unable to comply with the Bey's demands for gold, the missionary was stripped and mercilessly beaten with a bastinado.

In the *Experiences of the First American Missionary in Egypt*, J. Taylor Hamilton gives a colorful account of the episode:

Antes writes [in his *Lebenslauf*] "I thought, if I offer any sum for my ransom, Osman Bey will send men to my home with me to get it, and I shall have to open in their presence the large chest, where I keep not only my cash but considerable sums placed in my care by others who confide in my honesty." Resolved

<sup>9</sup> Rufus A. Grider, *Historical Notes on Music in Bethlehem, Pennsylvania*, Philadelphia, 1873, p. 5.

<sup>10</sup> *Ibid.*, p. 6.

<sup>11</sup> John A. Gould, who made a study of early American violin-makers, said that the earliest violin made in the United States of which he had record was made in Worcester, Mass., in 1776. (Christine M. Ayars, *Contributions to the Art of Music in America by the Music Industries of Boston, 1640-1936*, New York, 1937, p. 194.)

that no one should share in his misfortunes, he said "I can give no money." The bastinado proceeded more savagely than before. Antes gave himself up for lost; for he knew he was at the mercy of a cruel tyrant, and could not expect better treatment than that given to other victims of Osman Bey's mad fury. Yet he testifies, that when he had committed himself to the mercy of God, fear of death left him. After many blows had rained down, the same officer who had tried to prompt him previously again approached. This time he doubled the sum demanded, thinking that torture would have made him more pliable. But Antes replied as before. Now the executioners were pitiless. Their blows rained down savagely. It was as if red-hot iron had been applied to his feet. A third time they were ordered to pause, and the officer came with the suggestion, that if Antes had no cash, other valuables might do in place. It occurred to him that he had a fine gem, of English make, and he offered that. But when this was scornfully reported to Osman Bey, he shouted out, — "Smite the dog." The bastinado was renewed. At last the cruel captor saw he could press nothing out of his victim. And he knew well enough that he could not justify this treatment of an innocent man. So he ordered the servants to cease.<sup>12</sup>

Antes was released from the Bey's dungeon only through the intervention of a courageous man who convinced the captors that the missionary was a long-time friend. His physical stamina seriously impaired by this unprovoked beating, Antes was forced to spend the remaining two years of his Egyptian residence in convalescence. When new missionaries arrived in Cairo in 1781 Antes was recalled to Europe. His return trip, beginning two days before Christmas, took him by way of Leghorn, Bologna, Venice, Trieste, and Vienna. His destination, Herrnhut, was reached on May 20th.

Following the Church Synod at Herrnhut, he was transferred to Neuwied, where, for nearly two years, he functioned as the elder of the unmarried brethren. In or about 1783, Antes received a call to Fulneck, England, to serve as warden (treasurer) of the Fulneck congregation, a position that was evidently much to his liking since he continued with this work for the next quarter-century. Two years after his establishment at Fulneck he married Susanna Crabtree.

One incident in the life of John Antes has created much speculation because it is veiled in obscurity. This is the long-held legend — characteristically undocumented by authorities, as with most legends — that Antes was in some way acquainted with Joseph Haydn. Several writers have even gone so far as to suggest that the two musicians played chamber music together.<sup>13</sup>

<sup>12</sup> *Transactions of the Moravian Historical Society*, 1938, p. 36.

<sup>13</sup> Grider, *op. cit.*, p. 5; [A. G. Rau,] *The Moravian Contribution to Pennsylvania Music*, in *Church Music and Musical Life in Pennsylvania in the XVIII Century*, p. 172.

None of this can be substantiated, however.<sup>14</sup> Nevertheless, recent investigation by the present writer has convinced him that the Austrian composer and the American missionary did meet, presumably in England during one or both of Haydn's visits in 1791 and 1794. The evidence for the meeting is this: Antes's nephew, Bishop Christian Ignatius Latrobe (1758-1836),<sup>15</sup> who was also a resident of Fulneck, was a fairly close acquaintance of Haydn. In fact, his memoirs of this friendship with the Austrian master were later (1851) published by Edward Holmes in the *Musical Times*.<sup>16</sup> But more importantly, Latrobe received from Haydn the suggestion that he compose a set of piano sonatas. This he did and published them as Opus 3 with a dedication to Haydn.<sup>17</sup> Does it not seem entirely natural that Latrobe would have effected a meeting?

Antes supplied some circumstantial evidence himself when, in the course of his article in the *Allgemeine Musikalische Zeitung*, he referred to Haydn's London impresario, Johann Salomon, as "Mein Freund, H[er]r Salomon in London." Inasmuch as Antes was esteemed for his humility and honesty, it does not appear likely that he would have made such a personal reference in a learned journal if it were not true. In view of this evidence it would seem to be quite logical that the renowned composer and the "American dilettante" were at least acquainted.

Antes paid his final visit to the Continent in 1801, when he journeyed to Herrnhut as the British Moravian representative to the general synod of the Church.

In England once again, he resumed his theoretical studies and mechanical experiments. A weaver's loom made by Antes, and now preserved in the Leeds Museum, perhaps dates from this period, as did some stringed instruments which were kept in Bristol until they were discarded as trash during World War II. He also apparently used his ingenuity towards the improvement of door locks, for several years later his nephew, the American architect Benjamin Henry Latrobe, invented or developed a new type of lock based upon his uncle's

<sup>14</sup> Dr. Karl Geiringer has informed me that he can find no reference to Antes in his Haydniana.

<sup>15</sup> The son of Antes's sister Margaret.

<sup>16</sup> Edward Holmes, *The Rev. Christian Latrobe*, in *Musical Times*, Sept., 1851.

<sup>17</sup> Three sonatas for the pianoforte composed and dedicated by permission to Mr. Haydn by C. I. Latrobe. Op. III. London: Printed for the author, by J. Bland 45 Holborn [c. 1785?].

suggestions. 1801, it will be recalled, was the year cited by Fétis (and copied by Eitner) in which Antes invented his unusual music-stand for a string quartet. The curious device was operated with the aid of a pedal; one player could, with a touch of the foot, cause the pages to be turned automatically.

In 1806 Antes summarized his experiments with the improvement of piano hammers, violin tuning, and violin bows in an article published in the *Allgemeine Musikalische Zeitung*.<sup>18</sup> Of the piano hammer he reported that in his work to find a substitute for the then traditional leather covering, which was inclined to become hard and brittle with repeated use, he found that the root of the common sponge gave what he felt was "a most brilliant tone" and did not have the undesirable characteristic of becoming brittle, like leather. He indicated that he had tested this substance on his own piano for a period of five years with the most happy results.

To facilitate the tuning of a violin Antes devised a variation of the screw-peg mechanism used on many 'cellos and double-basses. Presumably the idea was intended to allow for more accurate tuning and to prevent the strings from slipping. If the idea was never seriously considered — as seems to have been the case — it was probably owing to the excessive weight of the complex apparatus attached to the neck of the violin.

He found that the violin bows then in use tended to be quite slack for two reasons: to make the bow more flexible and to prevent the wood from splitting. Because of the resultant loose tension, the hair often allowed the wood to touch the strings, causing an undesirable tone. Antes's solution to the problem was a new type of bow having a higher point which prevented (as he claimed) the hair from getting too close to the wood. "My friend, Herr Salomon in London," said Antes, "to whom I sent such a bow, is of the opinion that it is infinitely better, not alone as to the tone which is drawn from the violin, but also in rapid staccato playing because of its great elasticity."<sup>19</sup>

In 1808, John and Susanna Antes moved to 17 Upper Maudlin Street, Bristol, where they lived in retirement for three years, until he died in 1811. His gravestone in Bristol is inscribed simply: "John Antes, born March 24th 1740 in Pennsylvania N. A. Departed Dec. 17th 1811." Thus ended a varied career of an American-born composer, watch-

<sup>18</sup> Leipzig, 1806, pp. 657-62.

<sup>19</sup> *Ibid.*, p. 662.

maker, violinmaker, inventor, theoretician, missionary, and friend of great musicians — Haydn, Salomon, and, in all probability, Dr. Burney.<sup>20</sup>

John Antes was humble to the end.<sup>21</sup> His music reflects this humility. The curious appellation under which he allowed his trios to be published can only be explained by the seeming impropriety of a clergyman composing secular music. In this case it is apparent that Antes preferred to remain as anonymous as possible. The modern musician who is at all familiar with any of Antes's music cannot help feeling that the composer was unduly modest with respect to his creations. True, he was a dilettante in that he looked upon music purely as an avocation to be cultivated when time permitted; it was not to detract from his life's purpose as a clergyman. This attitude was in keeping with the philosophy of all the Moravian composers; music to them was a necessity of life, but a necessity completely subservient to their work for the glory of God. Despite this attitude, Antes's compositions show themselves to be the work of an uncommonly gifted amateur, one who possessed thorough understanding of the finest music of the Classical period.

Let us consider for a moment his trios, which, so far as we know, are his only venture into the field of secular music. The trios were written in Cairo sometime between February 1770 and December 1781, and in all probability were products of his convalescence (1779-81). Further to isolate the composition date it was thought that if the dates of the Swedish ambassador's tenure in Turkey were known, it would be a relatively easy matter to learn when Antes and Heidenstam might have met. This has not proved to be the case: as it happens, Antes never visited the Turkish capital, and Heidenstam reached Constantinople after the missionary had already returned to Europe. According to information from Stockholm<sup>22</sup> Johann Balthasar von Heidenstam (1747-1803) served the embassy at Constantinople from 1782 to 1791, after

<sup>20</sup> Charles Burney and his children were intimate friends of Antes's sister's family — the Benjamin Latrobes, and both the Burneys and the Latrobes were close to Samuel Johnson. Fanny Burney d'Arblay wrote of the younger Latrobes — Christian Ignatius, the English Moravian clergyman; and Benjamin Henry, the illustrious American architect — as being "professional musicians." Their father, it is said, made the translations of the German sources used by Dr. Burney in his historical writings. Cf. Talbot Hamlin, *Benjamin Henry Latrobe*, New York, 1955.

<sup>21</sup> His *Lebenslauf*, written just prior to his death, is a record of his life's service devoted to the work of the Lord; it avoids any discussion of his personal achievements.

<sup>22</sup> One of my students, Miss Martha Thornburg, was kind enough to search the Swedish libraries for information on Heidenstam.

which he moved to Smyrna, thence back home to Sweden in 1802. If this information is correct, then any meeting of the two men appears to have been unlikely.

The three trios are in E-flat major, D minor, and C major.<sup>23</sup> Each is in the customary form of three movements: No. 1 — *Adagio, Rondo Allegro, Allegro assai*; No. 2 — *Allegro, Andante un poco Adagio, Presto*; No. 3 — *Larghetto, Grave sostenuto, Allegro*. In conceiving these works for the comparatively rare combination of two violins and 'cello, Antes probably used some or all of the twenty-one similar trios of Haydn as models. Haydn's trios were virtually unknown when the American-English cleric chose to study them in the 1770's, but the Moravians were well acquainted with Haydn's published music at least as early as 1765.

Antes followed the standard sonata-allegro form in writing his trios. In so doing he has necessarily had the epithet "Haydn-esque" applied to his work. This description is undeniable, although on closer inspection the trios give evidence of being able to stand quite well on their own merits as individual musical expressions that are not easily dismissed as mere period pieces.

They are, as Antes implied on the title-page, works in which the 'cello is treated as an obbligato, rather than as a fundamental bass. In each trio the three instruments are on nearly equal terms, an equality made possible by frequent shifting of the solo and accompaniment figures among the players. In the second movement of the Trio No. 2, especially, this practice is in abundant evidence. There the thematic material is segmented, exchanged, and imitated by the violins and 'cello. This movement is further distinguished by a subtlety of dynamic nuance that shows Antes to have outgrown the *galant* style which still guided his American contemporaries.

Two questions remain to be answered before we turn to the sacred music. The first of these is the matter of the publication date of the trios: here we are on safe ground. On the imprint of the trios Bland gave his address as "45 Holborn." Since he began publishing at this address in 1778 and very obligingly moved in 1795,<sup>24</sup> we may be certain that the Antes trios were marketed prior to 1795. Secondly, a perplexing matter is the "Opus 3" assigned to the trios which certainly suggests

<sup>23</sup> The trios are available on New Records LP 2016: Isidore Cohen and Werner Torkanowsky, violins; Seymour Barab, 'cello.

<sup>24</sup> Humphries and Smith, *Music Publishing in the British Isles*, London, 1954, p. 76.

that at least two *opera* were published earlier than the trios, and these were presumably secular works also. Perhaps Grider was correct when he related that "while laid up in that country [Egypt], he [Antes] amused himself by composing quartettes."<sup>25</sup> It is more than likely, however, that Grider, who had no first-hand knowledge of any of Antes's secular music, was confusing trios for quartets. At any rate, no other secular music by the "American dilettante" is to be found in the American and British Archives of the Moravian Church. A search of the German Moravian Archives might, however, prove fruitful; at the present time, unfortunately, the German collections are inaccessible for research.

All of Antes's sacred music is preserved only in the American Archives. This fact in itself is paradoxical, for Antes did the greater part of his writing in England after his return from Egypt in 1781. And there is no evidence to suggest that he ever again visited his American homeland. His compositions were immediately well received by both his British and American brethren, but only the English continued using his music throughout the 19th century. The Americans, on the other hand, evidently thought it somewhat old-fashioned and filed it away in the archives. To their everlasting credit, they had the good sense to place the manuscripts in storage instead of in the trash. Now the situation has become reversed: the Americans are re-discovering Antes while the British have forgotten him and have literally discarded his music. According to recent information given the writer, all of Antes's manuscripts in England were discarded during the last war.<sup>26</sup>

The total number of sacred pieces known to be in existence is thirty-eight: twenty-five concerted vocal compositions and thirteen chorale tunes. For some unexplainable reason the collection is almost evenly divided between the archives at Bethlehem and those at Winston-Salem. But there is a significant difference between the two collections: the Bethlehem collection consists entirely of copies made by other Moravians, while the Winston-Salem collection contains sixteen anthems and ten chorale tunes in autograph. Practically all of the Bethlehem copies were made by Johann Friedrich Peter (1746-1813), the leading composer and music director of the Moravians in America.<sup>27</sup> It is particularly

<sup>25</sup> Grider, *op. cit.*, p. 6.

<sup>26</sup> See footnote 6.

<sup>27</sup> For further information on Peter see Hans T. David, *Musical Life in the Pennsylvania Settlements of the Unitas Fratrum*, in *Transactions of the Moravian Historical Society*, 1942; and the reference cited in footnote 1.

revealing to note that Peter was so highly impressed with the work of Antes that he took infinite pains to copy his older colleague's works without ever having had, so far as we know, any opportunity of meeting him. The paths of the two musicians do not seem ever to have crossed. This fact can only cause us regret when we reflect upon the many qualities shared by these two kindred spirits. It is only coincidence, of course, that Peter was the first composer to write any chamber music in America (1789), while Antes was the first native-born American to write chamber music.

The table at the end of this article shows a conspectus of all known Antes compositions. It indicates that all but four of the choral works are in English (at a time when the international Moravian fellowship was still primarily a German-speaking denomination), all except the chorales are concerted pieces, and nearly all are scored for mixed chorus of soprano, alto, tenor, and bass. The scoring, while standard with most choral music now, was in fact rather unusual in the Moravian music of that era. Generally, the Moravian composers wrote for an ensemble of two sopranos, alto, and bass, using the lower soprano in lieu of the tenor. Evidently tenors were not plentiful in the Moravian settlements, but Antes apparently had no difficulty in finding them in the English congregations.

John Antes's vocal music conforms to the basic formal structure used most extensively by his Moravian colleagues: a fairly clear-cut song form in concerted style and enriched by prelude, interlude, and postlude. Only a few of his works do not follow this form. All of his anthems clearly show the influence of Haydn, but at the same time reveal a more than passing bow in the direction of Handel, whose influence was still being strongly felt in England. Several of Antes's pieces, on the other hand, particularly the aria *Go, Congregation, Go!*, do not betray any definite stylistic features of any of the leading composers of his period. One can only assume, for the present at least, that Antes was decidedly on the way to developing a style of his own. It is hardly wise to try to summarize his stylistic characteristics, but omnipresent is a melodic facility of an individual nature which makes itself evident in the lyrical — but nearly always disjunct — voice lines, and in the ebullient scale work of the accompanying strings. His fondness for dotted rhythms, melodic thirds, long vocal lines, high tessituras, and wide ranges is also an integral part of his style.

Only one of his works bears a date of composition—the benediction

Now may the God of all grace, which is marked "1796." Even though this is the only dated work, extraneous evidence suggests that the bulk of Antes's music was composed while he lived in Fulneck from 1783 to 1808.<sup>28</sup> One aspect of the autograph of the abovementioned piece is extremely important: the dedication inscribed on the cover verifies the assumption that Antes was the cryptic "Giovanni A-T-S." It reads: "Composto & dedicato a gli Ecclesiae delle Unitas Fratrum à Bethlehem & Nazareth in Nord America [sic!], Dal loco Patriotto Giovanni Antes, dilettate [sic!] della Musica. 1796."<sup>29</sup> Thus, the problem of the three trios and their mysterious composer is solved. Many other problems exist still in the biography of the elusive John Antes, and most of them will only be solved after continued intensive gleaning of the records of the Moravian Church in England and America.

When the music of John Antes becomes available for wider study and performance — and several works are scheduled for publication in 1957 — the "American dilettante" will take his place in the history of American music as the first native-born composer of chamber music and, perhaps more importantly, as one of the finest early American composers of sacred music. His compositions, like those of his famed Austrian friend and spiritual teacher, may well have been signed "Laus Deo."

#### LIST OF WORKS

##### Key

BA Archives of the Moravian Church, Bethlehem, Penna.

SA Archives of the Moravian Church, Winston-Salem, N. C.

Gray H. W. Gray Co., New York

Latrobe Christian Ignatius Latrobe, *Anthems . . . performed in the Church of the United Brethren*. London: [1811]

Peters C. F. Peters Corp., New York. *Music of the Moravians in America*

Strings 2 violins, viola, 'cello

#### A. ANTHEMS

Title	Settings	Source	Date
1. And Jesus said: It is finished [adapted from Haydn]	S solo, strings	BA, SA (autograph score)	c. 1800?

<sup>28</sup> Two reasons would tend to support this conclusion: a) no music of Antes composed in America has been found; b) much of his extant music was copied by Peter.

<sup>29</sup> Salem MS 135.



Courtesy The Moravian Music Foundation

Violin made by John Antes at Bethlehem, Pa., 1759

Giov. Antes

# Tre Trios

per due

VIOLINI and VIOLONCELLO,

Obligati

Dedicate a Sua Eccellenza il

Sig<sup>r</sup> G. I. de Herrenstern

Imbriestore, &c. &c. May 18th. Year a Constant Imp<sup>r</sup>

Composti a grande Curia dal

SIG<sup>r</sup> GIOVANNI ANTES

Chitellante. Veneziano.

Mr. Mawby

London Printed & sold by J. Blount at his Music Warehouse, 155 Holborn.

Title-page of the Trios by John Antes

2. Behold the Lord hath proclaimed	SATB (and SSAB), 2 horns, strings, continuo	BA, SA (autograph score)	c. 1800?
3. Dank sey Dir Du geschlachtetes Lamm	SATB, strings, continuo	BA	c. 1800?
4. Die mit Tränen säen	SATB, strings, continuo	SA	c. 1800?
5. Give thanks unto the Lord (motet)	SATB (and SSAB), 2 horns, strings, continuo	BA, SA (autograph score)	c. 1800?
6. Go, Congregation, Go!	S solo, strings, continuo	BA, SA (autograph score), Peters, Gray	c. 1800?
7. I will greatly rejoice in the Lord	SATB, 2 horns, strings, continuo	BA, SA (autograph score)	c. 1800?
8. I will mention the loving kindness	S duo, strings, continuo	SA (autograph score)	c. 1800?
9. (another version)	SATB, strings, continuo	BA	c. 1800?
10. Lo, this is our God, we have waited for Him	SATB, 2 horns, strings, continuo	BA, SA (autograph score)	c. 1800?
11. My heart shall rejoice in His salvation	SATB, 2 horns, strings, continuo	BA, SA (autograph score)	c. 1803
12. Now may the God of all grace	SATB, 2 horns, strings, continuo	SA (autograph score)	1796
13. Nun liegst du in stiller Ruh	SATB, strings, continuo	BA	c. 1800
14. On this day praise the Lord	SATB, 2 horns, strings, continuo	SA (autograph score)	c. 1800?
15. Prince of Peace, Emmanuel	S solo, strings, cembalo	Latrobe	c. 1810?
16. Saints and Angels join'd in concert	SA, accompaniment unknown	BA (missing)	c. 1800?
17. Sey tausendmal vor uns gegrüsst	SATB, strings, continuo	BA	c. 1800?
18. Shout ye heavens, rejoice thou earth	SATB, 2 horns or tpts., strings, continuo	BA, SA (autograph score)	c. 1807
19. Sing and rejoice, O daughter of Zion	SATB, 2 horns, strings, continuo	BA, SA (autograph score)	c. 1800?
20. Sing ye heavens	SATB, 2 horns, strings, continuo	SA (autograph score)	c. 1800?
21. Surely He hath borne our griefs	SATB, strings, continuo	BA, SA	c. 1800?
22. The Lord bless you more and more	SATB, strings continuo	SA (autograph score)	c. 1800?

23. This repeat in tones harmonious [or: Sing with awe in strains melodious; or: Wiederholts mit süssen Tönen]	SATB, strings, continuo	BA, SA	c. 1800?
24. Unto us a child is born	SATB, 2 oboes, 2 horns, strings, continuo	BA, SA (auto- graph score)	c. 1807?
25. Worthy is the Lamb that was slain	SATB, 2 oboes, 2 horns or tpts., strings, continuo	BA, SA (auto- graph score)	c. 1800?

## B. HYMN-TUNES (CHORALES)

<i>Hymn Title</i>	<i>Source</i>
1. Christ the Lord, the Lord most glorious	SA (autograph)
2. For grace I weep & part	SA (autograph)
3. God Holy Ghost in mercy us preserve	SA (autograph)
4. Hark my soul, it is the Lord	Peter Latrobe, <i>Hymn-Tunes sung in the Church of the United Brethren.</i>
5. In joyful Hymns of Praise	SA (autograph)
6. In the glorious presence	SA (autograph)
7. In the glorious presence (another version)	SA (autograph)
8. O deepest grief	SA (autograph)
9. O Lord in me fulfill	SA (autograph)
10. O what a depth of boundless love and grace	Latrobe, <i>op. cit.</i>
11. Resting in the silent grave	<i>Ibid.</i>
12. Soul at this most awful Season	SA (autograph)
13. What splendid rays of truth and grace	SA (autograph)

## C. SECULAR MUSIC

*Tre Trii, per due Violini and Violoncello, Obligato. Dedicati a Sua Excellenza il Sig<sup>re</sup> G. J. de Heidenstam, Ambassatore de Sa Maj il Ri de Suede a Constantinopel, Composti a Grand Cairo dal Sig<sup>re</sup> Giovanni A-T-S. Dilettante Americano. Op. 3. London: J. Bland at 45 Holborn. [c. 1778-95]*

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